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Going from strength to strength under the direction of Anthony Legge

**Foyle Menuhin discoveries**

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All the news from alumni, students and staff

# The Bulletin



**Royal  
Academy  
of  
Music**

**August 2006**

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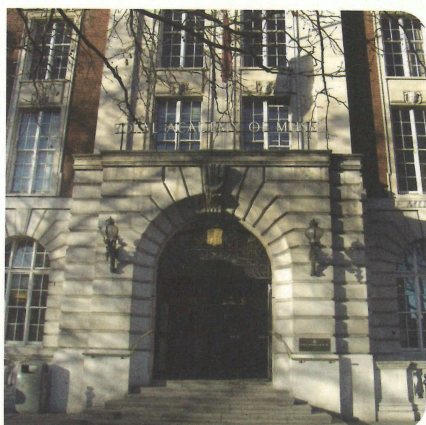


Royal Academy Opera's production of Judith Weir's *A Night at the Chinese Opera*, March 2006.



Photos by Jonathan Dockar-Drysdale





➤ Welcome to The Bulletin — your way to keep up-to-date with all the latest news at the Royal Academy of Music. We're always interested to receive comments and proposals for future articles — if you'd like to get involved, please get in touch!

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## News: January— July 2006

### Performances

The critics' highlight of the year so far (you can read some of their reactions below) has undoubtedly been Royal Academy Opera's production of Judith Weir's *A Night at the Chinese Opera*. This wonderful work, by turns comic, melodramatic and tragic, was commissioned by the BBC for Kent Opera in 1987. Amazingly, it had not been performed in London since its first production. The libretto, by the composer after the 13th-century drama *The Chao Family Orphan*, is a dynamic, humorous view of Chinese history and culture which also evokes early Western opera. Many people have commented that the Academy's Director of Opera, Anthony Legge, provided a real public service by resurrecting this work from undeserved obscurity: let's hope that it will be heard many more times in years to come.

Even more exciting for many was our 'Paganini in London' festival, which marked the 175th anniversary of the great virtuoso's first visit to London in 1831. A series of performances, research events and exhibitions

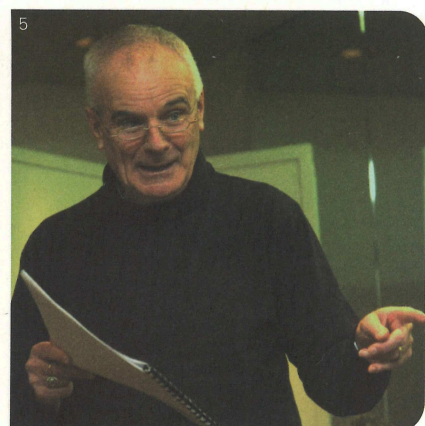
explored what Paganini was playing in London, how he played it, and public response to his playing. The City of Genoa very kindly allowed the Cannone violin by Guarneri to travel to the festival — the instrument's first visit to London since Paganini himself played it here. Under the gaze of visitors to the Strings Gallery, the Academy's Instrument Custodian David Rattray worked on a copy of the Cannone which was played 'in the white' at the end of the week. Performance highlights included an enactment of Paganini's famous *Duel* with the French violinist Charles Philippe Lafont, presented by Peter Sheppard Skærved with the Cannone; an investigation of Paganini's Classical roots with the original instruments of the Becket Ensemble, directed by Margaret Faultless; a recreation of a typical Paganini concert in its full circus-like spectacle; and *La Crema di Cremona*, in which professors and students played instruments from the Academy's collection. Maxim Vengerov performed a recital on the *Cannone* in a truly special event to round off the festival.



Our popular 'free on Fridays' series has included orchestral concerts of Mozart with Sir Colin Davis, Ibert and Mozart with Trevor Pinnock, Liszt and Paganini conducted by the high-flying Academy graduate Edward Gardner, and Leif Segerstam conducting Brahms and his own 118th Symphony, as well as *Songs from the Shows* with the musical theatre department, English chamber music with harp, Schnittke and Mozart with the Royal Academy Soloists directed by Clio Gould, and a spectacular percussion showcase.

Evening orchestral performances were conducted by Yan Pascal Tortelier and Simon Wright. The Junior Academy Symphony Orchestra performed Shostakovich's Fifth Symphony in March and Dvorák and Stravinsky in July, each with Peter Stark.

Song Circle presented several themed concerts and in June released their latest CD, *Songs of Seduction*. Jazz concerts included an evening with world-renowned drummer Peter Erskine, transcriptions for orchestra of music by Steely Dan and a very special Tubby Hayes celebration. Composers Gerard



Barry and Bent Sørensen visited for performances of their own music. We celebrated the 70th birthday of iconic organist and composer Lionel Rogg with a series of concerts. The musical theatre students' end-of-term shows were *Nine* and the UK première production of *A Man of No Importance*.

This year's prestigious Richard Lewis / Jean Shanks Award was won in January by the Chinese baritone Dong Jun Wang, who has been a postgraduate student at the Academy since 2005. The second prize was awarded to the tenor Allan Clayton, and the Brenda Webb Award for accompanists was awarded to first-year postgraduate student James Baillieu. The mezzo Clara Mouriz, who won the award in 2004, gave her prize-winner's recital in the Duke's Hall in June to great acclaim.

Research events take place most days during term time in the Academy's York Gate Collections, alongside (and often using) the many instruments, artefacts, manuscripts and printed music on display. Recent subjects have ranged from 'improvisation and synaesthesia' to 'the English catch: filthy innuendo or gentlemanly banter?'



# Royal Academy Opera

The Academy's postgraduate opera course is going from strength to strength under the direction of Anthony Legge.

Royal Academy Opera is a specialist and intensive course for those with the potential and aspirations to succeed as principals at the highest international standard, recently described on BBC Radio 3 as 'a course noted for its intensity and its seriousness... a place for singers who have serious ambition'. The concept of the human body being the singer's instrument is fundamental; physical fitness, agility, stage technique, communication and vocal skills, together with a broad repertoire, are all prerequisites for today's opera singers. Classes in bodywork and movement, stage technique, the mainstream European languages, singing lessons and vocal coaching form an integral part of the weekly training schedule.

For the audiences who enjoy two fully-staged productions a year as well as regular performances of opera tableaux, Royal Academy Opera offers the chance to see and hear a succession of world-class performers at the moment when they begin to make their mark on the profession.

The past academic year's opera productions exemplify the quality and diversity that Royal Academy Opera staff work endlessly to maintain.



**Mozart: *La Finta Giardiniera***  
**November 2005**  
**Conducted by Iain Ledingham and directed by John Ramster**

'There is much fine singing... In the pit the Royal Academy Sinfonia plays with considerable punch and style.' *The Stage*

'The slick understatement of this inventive production by John Ramster was immensely refreshing... the whole cast delivered recitative and arias as if they actually understood what they were singing, and meant it too... what made this show doubly uplifting was the calibre of the playing from the Royal Academy Sinfonia. Here was period-style delivery with real punch and flair... this production had a real spark of inspiration, and never lost it.' *Opera magazine*

'This was a rip-roaring, side-splitting show: one of the funniest, wittiest productions mounted by any music college in recent years. The orchestral playing was out of this world... Such concentrated excellence left one feeling *La Finta Giardiniera* is almost a top-drawer piece of Mozart after all.' *Opera Now*



**Judith Weir: *A Night at the Chinese Opera***  
**March 2006**  
**Conducted by Dominic Wheeler and directed by Jo Davies**

'The show is stunningly delivered by students who seem not only to understand the hybrid medium but to revel in its startling changes of tone - from pathos to irony to slapstick, sometimes all in the course of a single sentence. If the casts of major opera houses acted with half the panache of the three singers who present the Chinese opera 'proper'... my life would be much improved.' *The Times*

'A cast of promising young talents... a student orchestra under Dominic Wheeler relished every note.' *Daily Telegraph*

'A precise, intelligent and assured performance.' *Times Literary Supplement*

'With a sharp-edged production by Jo Davies and stylish designs by Yannis Thavis, *A Night at the Chinese Opera* goes down a treat.' *Observer*

'Mounted with wit and enterprise by the expert Royal Academy of Music opera department.' *Evening Standard*



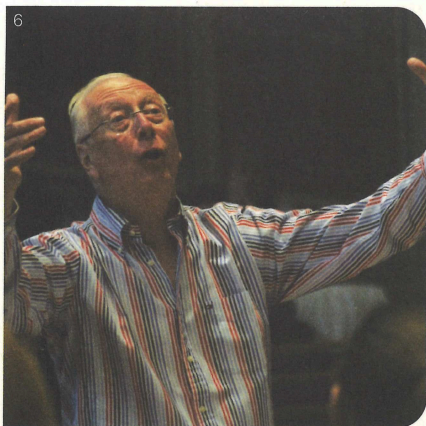
'Musically, everything is first rate. Conductor Dominic Wheeler clearly knows this is a score in which every strand of the orchestration is vital. And the solo performances are wonderfully assured too.' *The Guardian*

'This choice of opera seems to have caused all concerned to raise their game but no one here is exposed as out of their depth. Really a must-see musical-theatrical event.' *The Stage*

'Adds up to a night at the opera to be recommended.' *Metro*

**Next up, this November, is a production with period instruments of Rameau's grandiloquent opera *Dardanus* with the Academy's Head of Historical Performance Laurence Cummings, who has recently conducted at English National Opera and Glyndebourne.**

**The Academy is currently working to formalise the details of an even more ambitious project. We look forward to telling you about a major new opera commission, to be premièred on two continents in 2009–2010.**



1,2,3 Royal Academy Opera's production of *La Finta Giardiniera* (photos: Bill Rafferty)  
4 *A night at the Chinese Opera* (photo: Jonathan Dockar-Drysdale)  
5 Sir Peter Maxwell Davies (photo: Sisi Burn)  
6 William Christie (photo: Oliver Scott)

Academy ensembles have performed outside the Academy in regular lunchtime concerts at Bristol's Colston Hall and at the Norfolk and Norwich festival. String students from the Academy and Guildhall School of Music & Drama worked together for collaborative performances at both institutions. Towards the end of summer term, a series of concerts at the Spitalfields festival ranged from Sir Peter Maxwell Davies conducting the Manson Ensemble ('gutsy performances from the Royal Academy of Music students; this was a concert full of hope' — *The Times*), Big Band in Spitalfields Market with James Watson, and Handel's *L'Allegro* with William Christie.

We have not been short on masterclasses with illustrious visiting specialists over the past six months, either. And, last but not least, Academy professors Peter Maxwell Davies (who was awarded a University of London Honorary Doctorate at this year's graduation ceremony) and Maxim Vengerov have each given several masterclasses this year.

## New teaching staff

The Academy constantly recruits new teaching staff to ensure that students gain all the diverse skills they need to maximise their opportunities within the rapidly-changing music profession. In May, the composer, inventor, educator and Professor of Music and Media at the MIT Media Lab Tod Machover became a visiting professor of composition at the Academy. He joins Professor Sir Peter Maxwell Davies and Craig Armstrong in this role, adding to a formidable roster of composition professors at the Academy led by Head of Composition Professor Simon Bainbridge. Tod Machover — called 'America's Most Wired Composer' by *The Los Angeles Times* — is widely recognised as one of the most significant and innovative composers of his generation, and is also celebrated for inventing new music technology. Machover has designed his hyperinstruments, which use smart computers to augment musical expression and creativity, for some of the world's greatest musicians — from Yo-Yo Ma to Prince — as well as for the general public and for children.

Diana Burrell, one of the country's leading composers and Artistic Director of the Spitalfields Festival, has been awarded a Fellowship by the Arts & Humanities Research Council (AHRC) to work with organists at the Academy. Over the five-year Fellowship, she will write a major series of ensemble organ works.

## Technology

The Academy is investing in integrating the latest technology within its educational activities through diverse 'e-learning' initiatives:

- > The Creative Technology Lab, which provides teaching resources for music technology courses, a professional studio for audio and video recording and editing, and the latest electronic tools for composers and performers.
- > Hyperbow: since 2004, Tod Machover has been collaborating with composers and cellists from the Academy on this new technology, with which the performer can trigger different musical effects whilst continuing to perform within the rich historical traditions of the instrument.
- > A new web-based 'radio' station, which will allow users to listen to the many performances, masterclasses and workshops which are recorded daily around the Academy. This will soon build up into an invaluable database of music and spoken content which will be available, at any time, for teaching and learning.
- > Projectors for displaying computer screens in lectures and other learning environments.
- > Multimedia archive of materials from the radio station and digitised images of items from the Academy's collections, along with academic commentary and analysis.

- > Kiosks throughout the building, which everyone will be able use to access the multimedia archive and which will also deliver many other internal resources to staff and students.
- > Improved internal facilities for email, wireless networking and timetabling.
- > An intranet for improved internal communications.

On average, over 10,000 people visit [www.ram.ac.uk](http://www.ram.ac.uk) every week. These 'virtual' visitors to the Academy will soon see major improvements to both design and content of the site, including audio extracts from Academy recordings and videos about Academy life.

## Shop

Later this summer, the Academy will launch a shop on the ground floor of the York Gate Collections. Managed by Chimes, Academy Chimes will offer a comprehensive range of music, books and accessories, and will be open from Monday to Saturday throughout the year. If you're ever in the area, the on-site shop will be a further incentive to come into the building — and possibly also take the time to explore the galleries or catch a performance.

## Collections and Performance Research Centre

Finally, plans are being made to refurbish the library, together with the creation of new teaching and practice facilities. Watch out for more news in December's Bulletin...



# Academy People

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**Jurgita Adamonyte** (mezzo) won First Prize at the Opera Rara Bel Canto Competition held at the Academy in May 2006.

**Penny Adie** (nee Langrish, 1975) set up the Dartmoor and Exmoor Two Moors Festival in 2001. This year sees the première of the Festival's new commission of *Tarka the Otter*, an opera by **Stephen McNeff** (1973), conducted by **Nicholas Cleobury** with singers **Kathryn Harries** (1974) and **Glenville Hargreaves** (1968). The first performance will be on 20 October at RHS Rosemoor. Other highlights include a performance by **Anna Tilbrook** (1997) of all the Schumann song cycles in one day — a total of 72 songs.

Mezzo **Katherine Allen**, currently in her final year with Royal Academy Opera, won Second Prize of the Patricia Routledge Award of the Association of English Singers and Speakers in May 2006.

**Diana Ambache** (1967) is the only woman in Britain to have formed and run her own classical orchestra, the Ambache Chamber Orchestra, which celebrated its 21st birthday in 2005. As well as specialising in Mozart, it has pioneered the revival of music by women composers of the last 250 years. Diana was short-listed for the European Women of Achievement Awards in 2002 for this work.

**Fergus Andrew** (1980) has lived in Mexico City for the past 15 years. He still plays trumpet and piano but primarily writes and produces music for TV, radio and films.

Piano Accompaniment student **James Baillieu** has won this year's Kathleen Ferrier Accompanist's Award.

Visiting professor of harp **Elinor Bennett** (1967) was awarded an OBE in the New Year's honours list and became a Fellow of the Royal Academy of Music at this year's graduation ceremony.

Concerto for Orchestra by **Michael Berkeley** (1970) is to be released on the Chandos label as part of the 'Berkeley Edition', which features his orchestral music. Opera Theatre of St. Louis gave the American premiere his opera *Jane Eyre* in June, and he is currently working on a new chamber opera for 2008, for which Ian McEwan will write the libretto.

**Stephen Bingham** (1985) has released his debut solo CD, *Duplicity*, an eclectic mix of music including Bach, Piazzolla, arrangements of Steve Reich's *Clapping Music* and *Lost in Hollywood* by 70s rock

group Rainbow, and *Spem in Alium* multi-tracked on violin and bass electric violin.

**Rebecca Bottone** (2005) has firmly established herself on the UK music scene, appearing with Opera North, Scottish Opera and the Classical Opera Company. Next year she will sing *Blonde* in *Die Entführung aus dem Serail* for the Aix-en-Provence Festival conducted by Minkowski and *Charmeuse in Thaïs* at the Chatelet, Paris, conducted by Eschenbach.

**Ruth Byrchmore** (1991, Education Development Manager, Associate Head of Composition and Undergraduate Tutor) won a British Composer Award in December 2005, presented by the British Academy of Composers and Songwriters in association with Radio 3, for her work *A Birthday* which was first performed in Westminster Abbey in 2004.

**Ian Caddy** (1970) returned to English National Opera in February to sing *Pooh-Bah* in Jonathan Miller's production of *Mikado*. In July 2006, he sings Baron Zeta in *The Merry Widow* at Opera Holland Park. The website [www.BaroqueGestures.com](http://www.BaroqueGestures.com) introduces his work on period opera-staging and acting technique.

Academy musicians have been shaping the profession for generations. We'd welcome *your* news for inclusion in the next Bulletin — please send it to the address on page 2.

Current student **Dimitrios Dekavallas** won first prize at the Ivor Mairants Guitar Award in December 2005.

**Kristina Demou**, who currently works in the Academy's General Office, will turn student in September, joining the Academy's intensive one-year musical theatre course to pursue her dream of a career on the stage.

Following his première performance for BBC Radio 3 in 2004 of Alun Hoddinott's Trombone Concerto, **Mark Eager** (1984), formerly Principal Trombone BBCNOW, suffered a muscle injury to his face which resulted in the end of his playing career. Mark has conducted throughout his career, and decided to pursue this full-time. He is already achieving much success as Principal Conductor of the Welsh Sinfonia and Music Director of Hertfordshire Wind Sinfonia.

Pianist **Nicola Eimer** (2002), cellist **Gemma Rosefield** (2003) and violinist **Alexander Sitkovetsky** (2005) won the Tillet Trust's 2006 Young Artists Concert Platform.



**Paul Carey Jones** (2004) played Marcello in *La Bohème* with Scottish Opera in April. He has also recently performed at Buckingham Palace, the Edinburgh Festival and St David's Hall in Cardiff.

**Karel Mark Chichon** (1992) has been appointed Chief Conductor of the Graz Symphony Orchestra. This season he has made his conducting debuts with the Vienna Symphony Orchestra and Munich Radio Symphony Orchestra.

The current student **Allan Clayton**, tenor, will make his Glyndebourne debut in 2008, in the title role of Britten's *Albert Herring*.

The Royal Academy Opera baritone **Ronan Collett** won the 2006 Borletti-Buitoni Fellowship.

MMus student **Daniel Davis** has been awarded the 2006 BMI Young Composer Award for his piece *...Yet they abide*, which was commissioned and premiered by the Charlotte Symphony Orchestra (USA).

**Sally Dean** (2001) is Solo Oboe of the Orquestra Metropolitana de Lisboa and teacher of oboe at the National Orchestra Academy.

**Sam Fendrich** (double bass, 1972) now composes, mostly in electroacoustics but also jazz funk, soundtracks and 'straight' classical piano pieces. He is currently developing a soul/dance project *The Memes* and *Summer Dreams*, which combines minimalism and improvisation.

**Amelia Freedman** (1964), founder of the Nash Ensemble, has been awarded a CBE in the Queen's Birthday Honours list for her services to music.

The **Galitzin Quartet** — current students **Pedro Meireles** and **Catrin Win Moigan** (violins) and **Felix Tanner** (viola) with cellist **Ken Ichinose** (2004) — won third prize at the 21st Charles Hennen International Chamber Music Competition in May.

**Edward Gardner** (2000) will be the next musical director of English National Opera.

Postgraduate student **Dustin Gledhill** won the Jacques Samuel Inter-College Piano Prize in November 2005.

**Evelyn Glennie** (1985) premiered a percussion concerto by Kevin Puts in April as part of a US tour during which she also performed *Veni, Veni Emmanuel* by James MacMillan at the Carnegie Hall without a conductor. In June she

Thank-you,  
Sir James!



James Spooner recently retired after eight years on the Academy's Governing Body, but many other areas of Academy life have benefited from his passionate commitment to music and musicians. We met him in his offices near St James's Park to find out more.

**Has music always been an important part of your life?**

Absolutely. I have early memories of visiting my father's warship — he died as an Admiral in Singapore — and seeing his concert grand dominating his day cabin! He was a very talented amateur pianist, and in fact met my

mother, Megan Gladwys Foster, through music. She was a soprano, the leading interpreter of French song after Maggie Teyte, and taught at the Guildhall. She studied at St Paul's School with Holst, and started professional life early — she sang to the troops and gave her first recital at Downing Street aged 18, at a reception held by Lloyd George. Her father, Ivor Llewellyn Foster, won the Eisteddfod around 1890 and was the leading Welsh baritone around 1900 to 1920. He gained a scholarship to the Royal College of Music. His father was unemployed: incredibly, the hard-up



recorded *Magma* by Erkki-Sven Tüür with the Estonian Radio Orchestra and Paavo Järvi, and performed an arrangement of Schumann's Piano Concerto by David Matthews in Strasbourg. Her *Touch The Sound* DVD is available in Europe and the USA and continues to be shown in cinemas around the world.

Current postgraduate student **Thomas Gould** has been selected for representation by YCAT and is on trial as co-leader with the Britten Sinfonia.

**Michael Hall** (1999) is associate conductor of Orange County's Pacific Symphony and music director of the Pacific Symphony Youth Orchestra. He was recently shortlisted for the post of music director of the Southwest Florida Symphony.

Current students **Jane Harrington** (soprano) and **Maria Kontra** (mezzo-soprano) were finalists in the Handel Singing Competition 2006.

Current student **Antonis Hatzinikolaou** won third prize at the Ivor Mairants Guitar Award in December 2005.

female opera singer since Maria Callas. Undergraduate pianist **Yukino Kano** has won fifth prize in the final of the AMA Calabria International Piano Competition.

**Eleni Keventsidou** (2005) has been appointed Organist-in-Residence at Tonbridge School.

**Joo-Mee Lee** (1995) performed with the DaVinci String Quartet from 2000 to 2003, and has recently obtained her doctorate from Boston University on the string quartets of Bernard Rands.

**Konstantin Lifschitz** (1997) performed the complete set of Shostakovich's 24 preludes and fugues in May at the 'Free for All' series at Town Hall, West 43rd Street, Manhattan.

International recording artist, singer/songwriter/ performer **Annie Lennox**, who studied flute for three years at the Academy, has become a Fellow of The Academy of Music and has also been awarded two more honorary doctorates this year from the Royal Scottish Academy of Music and Drama and Edinburgh College of Art.

the last five years. In the last two years his students have won the festival competition, have played live for Austrian National Radio, and have appeared on Austrian National Television.

Current double bass student **Georgina Poad** has won the National Youth Orchestra of Scotland's Staffa Award.

The **Prometheus Piano Trio**, pianist **Sholto Kynoch** (2004), violinist **Jonathan Stone** (2005) and cellist **Benjamin Hughes** (2004), won first prize in the 2005 Anglo-Czechoslovak Award in Prague.

Current Leverhulme Chamber Music Junior Fellows the **Rautio Piano Trio** — violinist **Jane Gordon** (2003), cellist **Kath Jenkinson** (2003) and pianist **Jan Rautio** (2005) — will perform at the Wigmore Hall after winning the Maisie Lewis Award 2006, and have been selected for Manchester Mid-day series at the Bridgewater Hall.

The latest work by **Max Richter** (1989), famous among the experimental music community for his distinctive collaborations with artists such as Roni Size and the

**Ashley Solomon** (1991) continues to pursue a busy performing career as a soloist and with his baroque chamber ensemble *Florilegium*, with whom he has now made 17 CDs for Channel Classics, as well as holding the position of Professor of Recorder at the Royal College of Music since 1993.

**Martin Storey** (1992) is assistant professor of music at Park University in Missouri and cellist with the Accorda Quartet, Park University's resident string quartet.

Soprano **Christine Teare** (1982) recently performed Elektra in Hagen, Germany.

The piano duo **Joseph Tong** (1995) and **Waka Hasegawa** (1998) will release their debut CD, of *Debussy, duets*, early this autumn on the Quartz label. They will give a Wigmore Hall recital on 24th November, when they will premiere a new commission by Edwin Roxburgh.

Tenor **Robin Tritschler** (2001) won the Song Award of the Kathleen Ferrier Memorial Awards in April 2006.

**Matthew Trusler** (1995) performed Walton's Violin Concerto with the Johannesburg Philharmonic Orchestra in May 2006.

**Benjamin Wallfisch** (2002) is Associate Conductor of the English Chamber Orchestra and Associate Composer of the Orchestra of St John's Smith Square. Later this year, the Independent Music and Media Alliance will release a CD of his compositions, including a Clarinet Concerto dedicated to and performed by Academy professor **Michael Collins**.

**Ian 'H' Watkins** (2005) has recently appeared in Robert Meakin's new play *Before Bristol* and in a new BBC radio drama. For four months from August, he will play Joseph on tour.

Mezzo-soprano **Nadine Weissmann** (1997) won three prizes at this year's Francisco Viñas Competition in Barcelona. She has recently performed *Herodias in Salome* with the Gulbenkian Orchestra in Lisbon and *Florence Pike* in Albert Herring in Lübeck, and will be covering a lead role in *Betrothal* in a Monastery at Glyndebourne this summer.

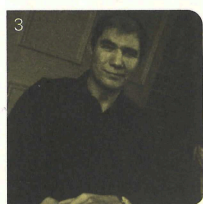
**Martin West** (1995) has been appointed Music Director and Principal Conductor of San Francisco Ballet and continues in the position of Principal Conductor of English National Ballet.

**Mark Wigglesworth** (1989) will be Music Director of the Théâtre de la Monnaie in Brussels from 2008. He is currently recording a Shostakovich symphony cycle with the Netherlands Radio Philharmonic Orchestra for BIS records.

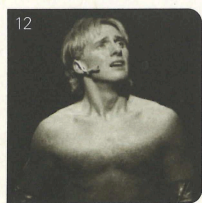
**Julia Winterson** (née Sellars, 1975) has produced a series of music text books for Peters Edition over the last five years.

Current student **Angharad Wyn Jones** won third prize in the Camac Harp Competition in May 2006.

Guitarist **Xuefei Yang** (2003) has released an innovative CD, *Si Ji*, which draws inspiration from her Asian roots.



- 1 Katherine Allen
- 2 Diana Ambache
- (photo: Peter Wiggins)
- 3 Michael Berkeley
- 4 Rebecca Bottone
- 5 Ruth Byrchmore
- 6 Evelyn Glennie
- 7 Thomas Gould
- 8 Clara Mouriz
- 9 Rebecca Ryan
- 10 David Russell
- 11 Tong Hasegawa Duo
- (photo: Hanya Chlala-Arena PAL)
- 12 Ian 'H' Watkins
- 13 Nadine Weissmann
- 14 Martin West



**Oli Hayhurst** (2000), jazz double bass, plays in the acclaimed Blake Wilner Quartet and has performed with diverse artists including Paul McCartney, John Paricelli and Martin Speake.

Pianist **Tamami Honma** (1998) has been decorated by the Lithuanian government for her work in promoting their musical culture. She has held teaching posts in London, Lithuania and elsewhere, and in August she will move to the San Francisco bay area.

Student soprano **Caryl Hughes** was one of four finalists in June competing to represent Wales at the Cardiff Singer of the World Competition next year.

Jazz drummer **Chris Hutchings** (2001) has performed in recent years with many renowned UK artists including Stan Sultzman, Tim Garland and Gilad Atzmon. He plays in the Blake Wilner Quartet.

**Kumiko Ida** (1992) continues to promote 20th-century British piano music, most recently through her CD *Lotusland*, and has been appointed to the committee of the Lennox Berkeley Society.

**Katherine Jenkins** (2002) won the Classic FM's Album of the Year for 'Living A Dream' and has become the fastest-selling

Double bass professor **Corin Long** premiered a new work by Rebecca Saunders in Dortmund in February.

Professor Sir **Peter Maxwell Davies**, visiting professor of composition, has been awarded a University of London Honorary Doctorate by the Academy.

Postgraduate pianist **Michael McHale** has won the Brennan Prize for the best Irish Pianist and the John Field Prize in the AXA International Piano Competition in Dublin.

**Clara Mouriz** (2005) performed a varied recital in the Duke's Hall in June to great acclaim. The performance, with accompanist **Joseph Middleton** (2005), celebrated her success in winning the Academy's prestigious Richard Lewis / Jean Shanks Award in 2004.

**Royston Nash** (1957) will step down as music director and conductor of the Cape Cod Symphony Orchestra at the end of the 2006/7 season, his 26th in the role.

**Tom Owen** (2001) has been appointed Principal Oboe with the Guerszenich Orchestra in Cologne.

Violin professor **Igor Petrushevski** has taught at the Allegro Vivo music festival for

Future Sound of London; is *The Art of Mirrors*, a soundtrack to Super 8 films by the late director Derek Jarman.

Baritone **Viktor Rud**, a student with Royal Academy Opera, won the Joaninha Trust Award in February 2006 and second prize at the Opera Rara Bel Canto Competition held at the Academy in May 2006. He will perform the title role in *Don Giovanni* for British Youth Opera this summer.

The latest CD by **David Russell** (1974), Renaissance Favorites for Guitar, is out now on the Telarc label.

Engagements for **Rebecca Ryan** (2002) in 2006/2007 include performances with the Auckland Philharmonia Orchestra, the Royal Philharmonic Orchestra and the RTÉ National Symphony Orchestra, as well as operatic performances and a recording for Irish TV of Exsultate Jubilate.

Postgraduate harpsichord student **Pawel Siwczak** won the Sir Anthony Lewis Memorial Prize in April 2006.

Current undergraduate **Jiri Slavik** won second prize in the Valentino Bucchi International Double Bass Competition in Rome.

mining village community raised £100 to send him to London.

### What about you?

I was a boy treble and sang tenor at Eton, where I won the School singing prize and was Secretary of the Musical Society. I also sang a bit at Oxford, but since then my enjoyment of music has come from hearing the best in the business, wherever they perform. My greatest loves are lieder and the chamber music repertoire, especially strings, although opera is also important to me. It is such a pleasure to hear Academy students at the beginnings

of their professional careers. I am always moved by their sheer joy of music as well as their great technical expertise, and I enjoy everything here — from early music to musical theatre. My professional career has largely been outside music, although in 1969 I did help the Beatles to untangle their partnership with their agent.

### How did you become involved with the Academy?

I met Curtis when we were both at King's College London. I was Chairman of King's, and he was Head of the music department there. He moved to the

Academy in 1995, and a few years later he invited me to join the Board of Governors. I have also enjoyed periods chairing the Development Committee (which oversees the Academy's fund-raising work) and the Finance Committee. But my involvement with the Academy will not stop just yet, as I have recently had the honour to be appointed as President of the Friends.

### What else do people know you for?

I was Director and later Deputy Chairman of the Royal Opera House in the 80s and 90s. I was very involved with the Maggie Teyte prize from the 70s to the

90s, when it was taken on by the Musicians Benevolent Fund. My mother, who was taught by Maggie, used to organise the auditions and raised prize-money for the prize, which over the years has been won by many fine young singers and accompanists. I'm also a Governor of one of Britain's leading mental hospitals, St Andrew's in Northampton.



# Foyle Menuhin discoveries

6/7

## Paganini

Cataloguing of items from Yehudi Menuhin's personal collection of prints and drawings revealed many items relating to the great violinist, Niccolò Paganini, subject of the exhibition currently in the String Gallery in York Gate, where visitors are able to view many of these for themselves. Two drawings were particularly distinctive, and it was thrilling to discover that they were by the English artist Sir Edwin Landseer. A further box, marked 'artwork', opened in May 2006, revealed yet another.

Paganini first came to England in 1831 and, as well as performing in official concerts, occasionally performed at private soirées. Such venues included the salon of Marguerite, Countess of Blessington at Gore House (now the site of the Royal Albert Hall), well-known as a meeting place for poets, writers and artists. Geraldine de Courcy, in her book *Paganini the Genoese* (1957), refers to another such private performance given by Paganini, and also by Hummel, in London on 29 June 1831 before King William IV and Queen Adelaide with an orchestra largely comprising students of the Royal Academy of Music under the direction of Sir George Smart, with the band led by François Cramer.

In the exhibition catalogue *Sir Edwin Landseer* (Philadelphia Museum of Art, 1981–1982 and Tate Gallery, 1982), the eminent British art historian Richard Ormond records that 'no account of Landseer's gifts as a portraitist would be complete without considering his caricatures, the witty pen-and-ink sketches he drew so effortlessly and prolifically. Such sketches were his contribution to the fun and games of house parties and he invariably left the results with his host and hostess. There are over 300 drawings of the Russells and their friends at Barons Court, Northern Ireland, 100 or more in the

The Foyle Menuhin Archive of personal papers, manuscripts, iconography and memorabilia was acquired by the Academy in 2004 with a generous grant from the Foyle Foundation and assistance from many private donors. Researchers and cataloguers have been methodically working their way through the huge collection, making fascinating discoveries about its previous owner Yehudi Menuhin and much more besides.

Peter Sheppard Skærvæd (Research Fellow), Janet Snowman (Collections Registrar), Kathy Adamson (Librarian) and Frances Palmer (Curator) here share some of their recent finds.

Redleaf albums, a similar number from a Chillingham Castle album and another group from the Ellice family. The same personalities occur again and again...

Whilst most of Landseer's known drawings of Paganini are three-quarter length, the first two items mentioned above and now in the Academy's collection are full-length; one particularly delightful sketch shows the audience reaction of awe and astonishment as described in the press reviews of the great violinist's debut in London. The double-portrait is related in type to two smaller individual drawings in the Behrens Collection in the Manchester Art Gallery.

Along with these items, and the many related playbills, engravings and sketches, is a comprehensive collection of British newspapers from 1831 to 1834. These carry reviews and news of Paganini relating to his impending visit, the build-up to his first concert, his debut, regional reviews and also some news when the press began to tire of him — or rather, get 'too used' to a good thing. The full texts from the newspaper items, as well as images from the Foyle Menuhin Archive, are now available on the York Gate Collections website — [www.yorkgate.ram.ac.uk](http://www.yorkgate.ram.ac.uk) — along with details relating to the Academy's collections of instruments, portraits, prints, drawings, photographs, documents and letters, as well as images of early printed music from the Academy's library.

Cataloguing of the many medals awarded to Yehudi Menuhin is the next job on the list, and will be well underway by the time this article is printed.

## Viotti's 'Suonata'

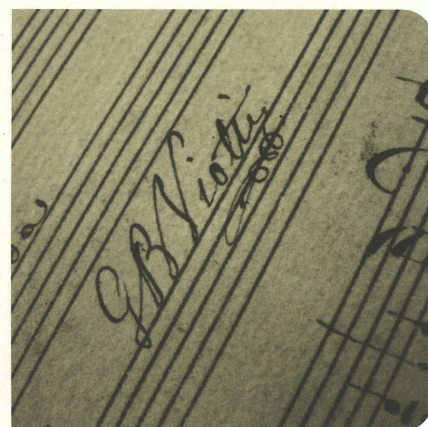
In the autumn of 2005, a major discovery was made in the Foyle Menuhin archive: a fascinating manuscript of a work for solo violin by Giovanni Battista Viotti (1753–1824) came to light at almost exactly the time that Viotti's wonderful 1709 Stradivari, the Viotti ex-Bruce, formally arrived in the building.

In March 1821, Viotti presented the composer Cherubini with a fugal work for solo violin. The title page reads: 'Duetto a un violino solo, Composto da J.B. Viotti,

per il suo amico Cherubini.' It carries a further dedication at the conclusion of the movement: 'Cette production n'a de merite que dans l'hommage que j'en fais à un ami de 37 ans, qui l'acceptera d'aussi bon [unclear] que je la lui offre'. The two had been friends for many years; indeed Viotti had lived in Cherubini's house in 1785, and they had collaborated on many occasions. Cherubini treasured the manuscript, and could not be persuaded to part with it, especially following Viotti's death. It is now owned by the Pierpont Morgan Library, New York.

The Viotti manuscript we discovered in the Foyle Menuhin archive consists of three movements: an impressive Introduzione, an Allegro (the fugal duet subsequently reworked and presented to Cherubini), and an affectionately tongue-in-cheek Marcia to finish. The whole work is described as: 'Suonata — coll'accompagnamento d'un Basso, per esser ambidue le parti suonate da un Violino Solo, di G B Viotti'. This manuscript appears to date from the 1790s, at least two decades before Viotti reworked the Allegro as a gift to Cherubini, incidentally marked Allegro Moderato.

The modern premiere of this extraordinary work was given by Peter Sheppard Skærvæd at the Blair School of Music, Vanderbilt University, Nashville. On 9th June 2006 this work was finally performed on Viotti's 1709 Stradivarius, appropriately enough in the Enlightenment Gallery of the British Museum.



## Bulletinterview

Chris Cooper



The variety here has been fantastic: two teachers for modern bassoon as well as contra, baroque and classical performance with principals from the OAE. I've played for world-famous conductors in both modern and period orchestras, and in some memorable chamber performances too. The department as a whole is very supportive, and of course being in London offers many opportunities.

I didn't come to the Academy by the conventional route, which I

think has helped to focus my mind now that I am here. First I started at Oxford, but soon realised that I wanted to devote much more time to performance. I took a late audition here, and worked in the 'real world' for the rest of the year. I plan to stay here as a postgraduate next year, as well as promoting my ensemble and starting a reed-making business — you need to manage a portfolio career these days.





## Georgina Poad

Postgraduate double-bassist Georgina Poad has ambitions for the next year. We persuaded her to find a gap in her busy schedule, sit outside the York Gate building in early-summer sunshine, and explain...



I gather that your path to the Academy hasn't been a traditional one!  
**I guess not. I had quite a varied education and took my undergrad degree with the Open University whilst doing admin and getting involved in workshops for my local county music service in Berkshire — a job I originally took for a gap year but ended up staying there for a few years more. Having been working for a while I then had a great opportunity to take a few months off and travel the world between auditioning and taking up my place here — it wouldn't be possible to do that now.**

What made you decide to come here?  
**My aim has always been to do postgraduate study at a music college. I've always heard very good things about the Academy and knew quite a lot of Academy students already from playing in EUYO. The professors here are absolutely world-class and the bass dept is great — like a big bass family! I'm really enjoying being in an environment where the standard is so high and it's fantastic to be surrounded by people with the same love of music and who don't think that needing to practice lots is 'weird'!**

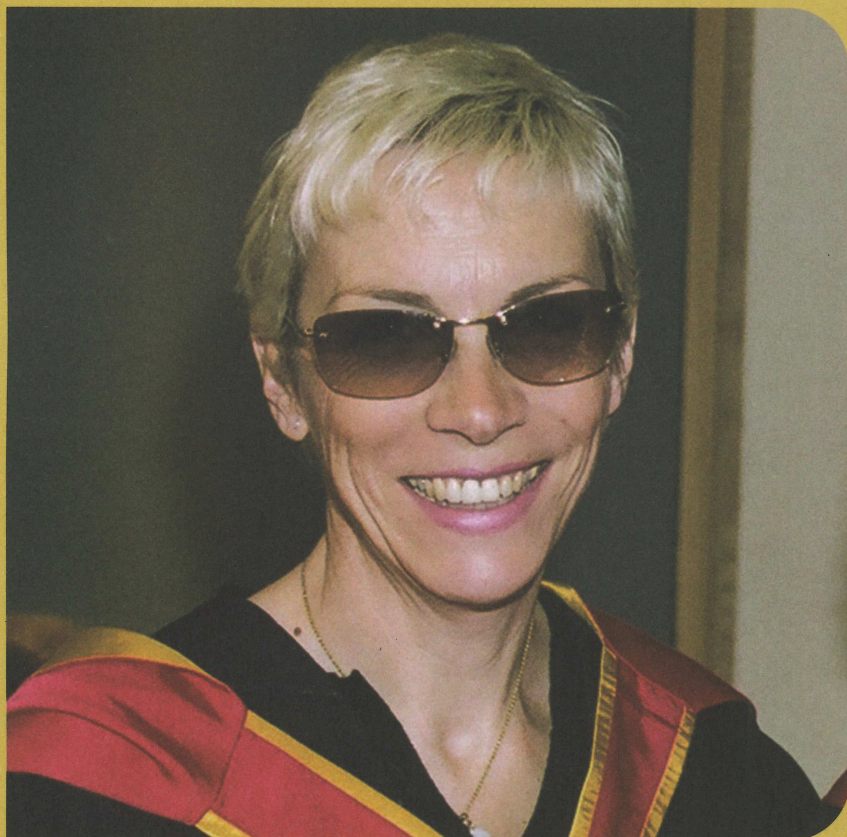
What are you doing now?  
**I've just got trials with the BBC Scottish Symphony Orchestra for both the number 3 and a rank-and-file job, so it looks like I'll be up in Glasgow quite a bit in the coming months. I've got quite a lot going on with various other orchestras and chamber ensembles, and am doing a tour of Shostakovich's 'The Nose' with an Opera company. This year I'm Principal with the EUYO, having played with them for a few years now. I recently won the Staffa Award, which is organised by the National Youth Orchestra of Scotland. The competitors were each nominated by the Principal of one of the UK conservatoires, and it's quite cool for the bass to win against a violin and a flute in a solo competition! The prize money will go towards a fantastic instrument by the English maker Thomas Dodd which I'm trying at the moment. I have a lot more fundraising to do in quite a short time, but the instrument's gorgeous and perfect for me because it's unusually small, so let's hope!**

It's exam time at the moment. Have you thought about your final recital next year?  
**I performed some Bottesini in the final round of the Staffa Award, and would like to play his Grand Duo (with violin) and hope to include some other more unusual combinations of bass and other instruments. One of the great things about studying here is that it's possible to make the time for your own projects, so I'm also thinking about doing some of my own transcriptions.**

What else do you enjoy about the Academy?  
**Playing with conductors like Sir Colin Davis is a highlight, of course. The LSO Scheme has been great — you learn so much by working alongside top professionals. I've had a fascinating time playing new music with the Manson Ensemble and it was great to play repertoire like Schoenberg's Chamber Symphony and Stein's chamber ensemble arrangement of Mahler 4 with Lutz Kohler. I never dreamt I'd get so many other opportunities through being at the Academy and through contacts I've made here — it's fantastic!**

An edited version of the citation which was read to Annie Lennox, Fellow of the Royal Academy of Music, at this year's graduation ceremony.

## Annie Lennox



In the nearly two centuries since its establishment, the Academy has produced its fair share of great musicians. One of the most successful and internationally famous of all our former students is Annie Lennox. A first-study flautist, Annie has never made a secret of the fact that she was not very happy at the Academy. Perhaps in those days of regimented and rather narrow classical training, the institution was simply unable to accommodate such a huge and unconventional talent. But her flute teacher's final report is revealing: "Ann has not always been sure of where to direct her efforts, though latterly she has been more committed. She is very, very able, however."

The transition from studentship to stardom was not exactly instantaneous. A couple of years after leaving, Annie wrote to us: "I have had to work as a waitress, barmaid, and shop assistant to keep me when not involved in musical work." But eventually the Eurythmics, with Annie as singer-songwriter, went on to sell over 75 million albums. Two years after the birth of her first daughter in 1990, Annie released her debut solo album, *Diva*, which sold over

six million copies worldwide. And in the past few years, Annie has entered another golden period, quite literally in 2004 with a Golden Globe Award and an Oscar for the song *Into the West* from the final part of the Lord of the Rings trilogy. More recently, Annie has put her art and fame and at the service of several good causes, including a prominent role in Live 8, when 50,000 people turned out in Edinburgh to see Annie, wrapped in a tartan scarf, at the piano to perform *Redemption Song* and *Sweet Dreams*.

Annie Lennox is far removed from a typical rock star. Everything she has composed and performed is underpinned by solid classical training and technical brilliance. And more than this, she has a gift, a genius for communicating her inner-most emotions to a huge and culturally diverse audience. She is one of the Academy's finest, and we welcome her on this triumphal return.



## Membership at the Royal Academy of Music

Since its launch last year, the Membership Fund has raised over £85,000 for several vital projects which support the Academy's students and teaching staff. We would like to thank all the members of this annual fund for their contributions, which bring us ever closer to achieving our financial goals.

The Development team are in the throes of organising a special event for everyone who has joined the Membership Fund.

## Membership Form

**I would like to support the Royal Academy of Music over the next 12 months.**

**I hereby declare that I wish my donation to fund education and support for students of the Academy.**

- |                                       |         |
|---------------------------------------|---------|
| <input type="checkbox"/> Member       | £100    |
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*giftaid it*

Don't forget, by donating via Gift Aid you can increase the value of your gift by 28% provided you are a British tax payer.

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**Please pay** to Lloyds TSB Bank plc, 185 Baker Street, London NW1 6XB (30-90-39) for the credit of The Royal Academy of Music, account no. 01372241

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on the \_\_\_\_\_ day of \_\_\_\_\_ (month) \_\_\_\_\_ (year),  
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**Where the Academy lists supporters, I would like to be credited as:**

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**Date**

**Please return to Development Department, Royal Academy of Music, London NW1 5HT**



## A word from Carol McCormack, Director of Development

**As the financial year draws to a close, we can reflect on a very successful year in the Development office. We are thankful to all those who attended our fundraising events and who supported us in other ways.**

### Scholarships and endowments

Not only have we been successful in raising a significant sum towards scholarships, but we have also made great inroads into building up our endowment for the future of the Academy through legacies which have been left to the Academy.

If you are considering leaving a gift to the Academy in your will, you are welcome to come and see me — or do please call me if you cannot come to London. I look forward to hearing from you.

*Carol McCormack*

Carol McCormack

Telephone 020 7873 7332

Email c.mccormack@ram.ac.uk

## Academy discs

[www.ram.ac.uk/discs](http://www.ram.ac.uk/discs)

Working in the recording industry is increasingly central to the careers of many performers. The Academy's excellent recording facilities are available for producing demo tapes, and students are given formal tuition on how to make and promote their own CDs.

In addition, the Academy has an expanding catalogue of high-quality discs featuring student performances. The raison d'être for making CDs at the Academy is threefold:

- > to provide valuable studio experience for our students
- > to record music which reflects the range and quality of the Academy's musical activity across many disciplines
- > to produce challenging, committed and discerning interpretations of interesting repertoire — something which young, talented people often respond to spectacularly well.

Academy recordings are regularly broadcast by BBC Radio 3, Classic FM and the BBC World Service, and selected discs are distributed world-wide. Most discs are available for sale to the public, with all proceeds used to fund future recordings.

**'While the big record companies flounder, the independents flourish. The Royal Academy of Music's own label is a case in point, with some jolly good recordings in its catalogue'**  
*Metro June 2006*

### Et Exspecto

Academy Symphonic Wind conducted by Keith Bragg, RAM029

**'This release on the Royal Academy of Music's new label makes it untenable to draw a distinction between student and professional ensembles. The account of Strauss's Sonatina No 1 is sheer tonal, phrasal, orchestral dazzlement. Both the surface and the weighting of texture scintillate, and one realises anew what a wonderful work it is. The austere ritual of Stravinsky's Symphonies of Wind Instruments comes across in all its elliptical grandeur. For Messiaen's monumental ritual Et exspecto resurrectionem mortuorum, winds are joined by percussionists on metal instruments, and there is nothing elliptical about the grandeur here. The gong-tormented last few minutes are spectacular'**  
*Sunday Times, June 2006*

### Mozart: The Magic Flute

Royal Academy Opera conducted by Sir Colin Davis. Live recording, RAM026, two CDs.

**'This Magic Flute will give delight well beyond the families, fellow students and friends of those participating. It was clearly a happy occasion, with a very good young cast and orchestra directed by one of the wisest yet liveliest heads in the business... With the lively young singers of the Royal Academy of Music under Davis, this is a very fine performance'**  
*International Record Review, November 2005*

### Metamorphosen

Royal Academy Soloists directed by Clio Gould, RAM024

**'The tensile strength of the Royal Academy Soloists should attract those keen to abandon the familiar berth of Karajan-inspired smoothness for choppy seas'**  
*International Record Review, November 2005*

**'They reveal the music's musculature and passion in a refreshingly direct way'**  
*The Guardian, September 2005*

### Released June 2006:

**Songs of Seduction**  
Song Circle, RAM031



The RAM Club, founded in 1889, is the alumni association of the Academy and promotes social and musical activities among the Academy's former students and staff. It is not a fund raising organisation. The Club's 1,300 members meet socially and attend special events and concerts.

The winner of the RAM Club Prize, Melissa Doecke, will give a recital in the Duke's Hall at 7.30pm on Thursday, 19th October 2006. (Full details in the Diary of Events). The concert will be preceded by the Annual General Meeting of the Club at 5.45pm.

President: Andrew Morris  
President Elect: Professor Jonathan Freeman-Attwood

For details and application form contact the Administrator, Mrs Rita Castle on 020 7873 7373 or email: [club@ram.ac.uk](mailto:club@ram.ac.uk)  
Annual subscription £12